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 Catalogue continued on next page of cover. 

CUFF'S LUCK.

—AN—

ETHIOPEAN SKETCH,

IN ONE SCENE,

—BY—

F. L. CUTLER,

AUTHOR OF

*Hans, the Dutch J. P.; Lost, or the Fruits of the Glass; Lodg-
ing for Two; That Boy Sam; The Sham Professor,
Old Pompey; Wanted a Husband; Happy
Frank's Song and Joke Book; &c.*

—O—

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—CLYDE, OHIO,—

A. D. AMES, PUBLISHER.

CUFF'S LUCK.

— | —

— CHARACTERS —

Harry,	-	.	-	-	-	-	<i>a Young Sport.</i>
Maria,	-	-	-	-	-	-	<i>his Sweetheart.</i>
Cuff,	-	-	-	-	-	-	<i>a Servant.</i>

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COSTUMES.—Modern for Harry and Maria, extravagant negro for Cuff.

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PROPERTIES.—Colored curtain, mask, crayon for Harry, curtain or shawl for Maria,

|
—
|

Time—15 minutes.

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CUFF'S LUCK.

SCENE.—A Street, with dry goods box C. back.

Enter Harry, R.

Harry. Here's a go, all the boys are off on a lark, having lots of fun, and I'm left all forlorn to pass my time the best way I can; but what I'll do is more than I can imagine. Let me see, can't I stir up some kind of excitement among some of these shop-keepers. (looks L.) Ha! there comes an American gentleman of African descent down the street, putting on more style than a millionaire. Let me see, can't I manage to astonish him in some way. (looks around) Ah! I have it. (laughs, takes curtain from under coat) Its lucky I promised to fix up that ante room for the masquerade to-night, this curtain will come handy. (gets on box, puts curtain over his shoulders, holds it with left hand so as to leave right hand free) Now we are ready for business.

Cuff heard off R., singing or whistling

Enter Cuff, R., discoveres Harry.

Cuff. Good ebenin'. (stops) I said good ebe. (mad) Go to de dickens, you good fur nuffin' low down white trash. (looks closer, walks around him, looks him all over from head to foot, comes front grinning) Sold again, by the Jumpin' Jupiter. (looks at Harry) Dat beats dis chile all holler. Good fink dar wasn't anybody in sight. Just fink ob me, Julius Snoozer Augustus Snowball, a sayin' good ebenin' to a plaster ob Paris cigar sign. Oh! dat's to exerutiatin'; and den to get mad jes' because he wouldn't speak! Hold me, somebody, afore I colapse. (looks again) But, by Guinea, dey has got to makin' dem fellers so dey look jes' as natral as life; but I nebber seed one afore rigged up in dem kind of togs, 'spects dat's de latest fashion. (examines Harry, then steps front of him, standing within two feet of him) Well, its all right, ob course, under de suckemstances, but if dat feller had been a live feller you'd hab seen some fun hyar in about a minute;

cause why, I'd hab jes' took off my broadcloth overcoat. *(takes off coat while talking, as he takes it off Harry takes it and puts it under curtain)* An' says I, gemblemum, stand back, an—— Whar's dat coat? *(runs around excitedly)* Well, if dat don't beat me. Some chaps done gobbled dat 'ere coat. Jes' let me get a hold ob him. *(takes off second coat, two or three vests; Harry takes them as he takes them off and puts them under curtain)* Hyar, somebody, hold my hat! *(holds out hat, Harry takes it)* Jes' let me get at him. *(spars around)* Come out hyar an' let me mash you, yer good fur nuffin'— By golly, sich doin's is enough to rile de President. *(comes forward, Harry runs of L.)* Well, dar's one flog suah, a feller wot will steal won't fight. Now dar was old Pompey Skinner, he was de biggest thief—but what be I talkin' 'bout, hyar I is cotchin' my def ob cold. *(goes back after clothes, looks around astonished, comes forward slowly, scared, tries to speak)* Wha—wha—dem clothes. *(studies)* Mus' be I'm a little off. No, tain't me dats off, its de clothes. What beats me, dar wasn't anybody in sight, and I layed my clothes right down dar. *(points, raises eyes, misses Harry, rubs his eyes, trembles)* Wha—wha—de dickens am dat statue. *(looks all around)* Dat's a mighty circular circumstances. Dat gits away wid dis chile; yes, an' wid my clothes, too, dats wat hurts. *(studies)* But say. *(runs to box, looks at top carefully, grins, looks again, comes forward grinning)* I jes' got to finkin' dat dem cigar signs ain't in de habit ob goin' down de street promiscuously dat way whenever dey takes a notion, an' widout any provocation or et cetrea &c., and den when I looked on de top ob de box I seed de marks ob de boot heels, an' dat splains de whole business. Dat ere statue was some low lived pocket-pick, wat was a standin' dar a seekin' whom he might dewour, an' I happened to bejes' de chap he was lookin' fur. He's got away wid me; no, not, wid me, wid my clothes. Jes' disrobed myself an' handed 'em to him, an' he went off widout eber sayin' tank ye, leabin' me heah, wid nuffin' on but dis yer pair ob low necked trouserloons. But what's to be did? Can't go down to see Susie wid dis rig. *(studies)* Les' see, two times two am six, an' four times free am 'leven. Dat odder feller played de statue an' got away wid my clothes, wat's de reason I can't play de statue an' git away wid somebody else's clothes. Ob course I can. Got to do it; got to hab some more apparel. *(gets on box, business trying to get a good position)* Now den, I'se ready for business. *(looks down street, R.)* By golly, dar comes my missus, won't neber do to let her see me in dis rig. *(jumps off box and runs around)* If I run down de street she'll see me suah, guess I'd better stick to de box an' take my chances. *(gets on box, takes comical position, shuts both eyes)* Maybe she won't notice me.

Enter Maria, R., discovers Cuff, looks closely, stops, comes R. front.

Maria. (aside) Unless I'm very much mistaken that is our Cuff. But what is he standing on that box with his eyes shut for? He's up to some of his pranks. This will be a good chance to try my masquerade costume on him, if he don't know me there will be no chance of Harry finding me out to-night at the ball. (*looks L.*) As I live, there comes Harry down the street now. I must not let him see me while I have this costume with me, I'll just step into a store until he passes, and then I'll try the effect of my costume on Cuff. (*exit, L.*

Cuff. (opens his eyes) Golly, but I was scared mos' to def. But she went by widout eber lookin' at me. I wish somebody would come along, so as I could borry some clothes, I'se getting chilly. (*looks L.*) Hi, Golly, hyar comes a whitewashed feller down de street, he's my chicken. (*takes position*

Enter Harry, L., eyes Cuff as he passes by, stops R.

Harry. (aside) What in the name of common sense is my colored friend up to. (*studies*) Oh! I see, he has discovered my game and is endeavoring to play it on somebody else. He does not seem to recognize me, so there's a chance for more fun; so here goes. (*walks slowly back to statue, stops*) What an odd tobacco sign, the oddest I ever saw, there is not the least expression to the face whatever. What a pity when a few strokes of the pencil would have made a fine statue of this—(*takes crayon from pocket*)—for instance, something like this. (*proceeds to paint Cuff's face in a most ridiculous manner*) Now that looks better. (*laughs, goes R.*) He looks like a Sioux on the war path. I'll just get myself out of sight, and when he vacates that box I'll give him a scare. (*exit, R.*

Cuff. (L.) Don't believe dis yer statue business is gwan to suit me; dat ere last feller didn't play fair, he forgot to took off any ob his clothes. Wonder what he was scratchin' 'round my face dat way fur, maybe he wanted to see if I was de same color clar frough. What de dickens does he know 'bout spression, I reckon I'se got about as much spression as de mos' ob dem. (*business with face*) But dis ain't tendin' to business. (*while he has been talking*

Enter Harry, R.,

wrapped in same curtain as at first, takes position on box, Cuff is stepping on box discovers him, yells, falls on floor, business; Harry runs off, R., Cuff gets up slowly, looks around) Is he gone? (*looks*) Dat was a little de worst lookin' chicken dis rooster eber saw, all wrapped up in dat ere—say—why—say,

dat was de same kind ob a fing what dat ere statue had on when I fust come down de street, dat's what's de matter; an' I'll bet dat was de same chap come back arter de rest ob my clothes. If I gets my hands on him he'll git clothes. (*spars around*—

Enter Maria, L., with mask on, and shawl or curtain similar to Harry's, thrown over shoulders, walks up close to Cuff, who discovers her.—

— By de Jumpin' Jupiter, I'se got you dis time, white man. Took off dem clothes afore I smash ye. (*spars around*) Oh! I knows yer. Took off dat—(*rushes at Maria, tears mask from her face, staggers back astonished*) De Lawd Jiminy, its de missus. Well, dat get's me. (*goes R.*

Maria. Cuff, come here! What in the world's the matter with you? What ails your face?

Cuff. (*coming forward*) I guess if you'd hab passed frough de circumstances wot I hab your face would look dat way too. (*starts off R.*

Maria. Cuff, where are you going?

Cuff. I'se gwan home, I is!

Maria. Cuff, you your duty should never slight.

Cuff. (*comes c.*) But, missy, I look's like a fright.

Maria. Do your duty, right is right.

Cuff. Well den, kind friends, good night.

CURTAIN.

NEW MILITARY ALLEGORY.

The Spy of Atlanta.

A grand military allegory in 6 acts, by A. D. Ames and C. G. Bartley, 14 male, 3 female characters, with as many supernumary ladies and gents as the stage may afford room for. This great play is founded on incidents which actually occurred during the war of the Rebellion—it introduces Ohio's brave and gallant McPherson—the actual manner of his capture and death is shown. It abounds with the most beautiful tableaux, drill, marches, scenes upon the battle field, in Andersonville, etc., and is pronounced by the press and public, the most successful military play ever produced. G. A. R. Posts, Military Companies and other organizations, who may wish something which will *draw*, should produce it. It may not be out of place to add that this play with the incidents of the death of the gallant McPherson, was written with the full consent of the General's brother, R. B. McPherson, since dead, who fully approved of it. Below will be found a synopsis of incidents, etc.

SYNOPSIS OF INCIDENTS.

- ACT 1st.** Home of Farmer Dalton. "don't talk politics." The dinner hour. News from Fort Sumpter, and call for 75,000 men. Quarrel of old friends. "They hung traitors in former times." Oath of vengeance. The patriotic Dutchman. His wonderful story. Husband and wife. "Go, and may God bless you." Little Willie. "Dot dog." The Dutchman organizes a company. Parting of lovers, and "parting for ever." "Country first and love afterwards." Schneider, the Dutchman, and his new company. He means business and shows his "poys" that he understands military business. Enlisting. Schneider and his company sign the rolls. The Daltons. "Husband, must you go?" Duty. Little Willie. "Please, mother, may I go?" Presentation of the flag. Parting of loved ones.
- ACT 2nd.** Camp by night. The letter from home. Army duties. Songs and merriment. "Tenting on the old camp ground." Inspection of the regiment. Generals McPherson and Sherman. News from Atlanta. A brave man required. The dangerous mission. Promise of promotion given by McPherson. Departure of the spy. The Confederate camp. Capt. St. Clair's soliloquy. Flotting. Pete. The old Negro is used rather roughly. Father and son. The man who stutters so badly. The discovery. "A spy." "Do you worst, you cowardly traitor." Pete makes himself useful. "No chance of life." Thrilling tableau and capture of St. Clair. Escape of St. Clair. The pursuit. Generals McPherson and Sherman. News from the front, McPherson preparing for battle. Firing on the left. "I must at once ascertain the cause." The rebel squad. McPherson's danger. "Halt and surrender." The fatal shot. "It is General McPherson; you have killed the best man in the Union Army."
- ACT 3d.** Return of the spy. Sherman hears of the death of his friend. The enemy's lines in motion. The long roll and general engagement.
- ACT 4th.** Battlefield by night. "Water! I am dying for the want of water." Little Willie. The traitor forgiven. Edwin and Willie are made prisoners. The discovery, and renewal of the oath of vengeance.
- ACT 5th.** Andersonville with all its horrors. Hope of being exchanged. The last crust of bread. St. Clair informs Edwin of the arrival of his wife. Fears of insanity, and prayers to God for reason to know her. The maniac. "Oh, brother, don't you know me? I am your brother Willie." Maud arrives. Terror on beholding her husband. "He must know me." The picture. The recognition of the picture, and "you are—no I can not be wrong, you are Maud, my wife, thank God." Villainy of St. Clair. The cry for bread. Bravery of Willie. The fatal shot, and death of the brave boy. Madness. The curse. "Boys, let us pray that this may soon end." The rescue.
- ACT 6th.** News of the surrender of Lee. The new love. The vacant chair. Happiness of Pete. Return of the boys, and joyful meeting of loved ones. Bummers' march, and beautiful tableau.

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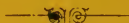
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